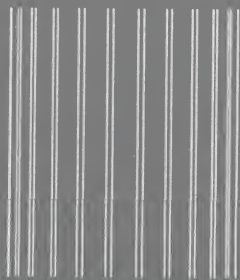




COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THIS ISSUE

ANN CHARTERS, Ph.D. '65, is a writer and the editor of a recently published book of photographs of Jack Kerouac, Allen Ginsberg, and other authors of the 1950's.

PAUL GALLICO, B.A. '21, is a journalist and writer of fiction.

WALTER G. LANGLOIS is Professor of French at the University of Kentucky.

KENNETH A. LOHF is Librarian for Rare Books and Manuscripts in the Special Collections Division in the Columbia Libraries.

LOUIS M. STARR is Associate Professor of Journalism at Columbia and Director of the Oral History Research Office.

* * *

*Articles printed in COLUMBIA LIBRARY COLUMNS
are selectively indexed in LIBRARY LITERATURE.*

Columbia Library Columns

VOLUME XX

NOVEMBER, 1970

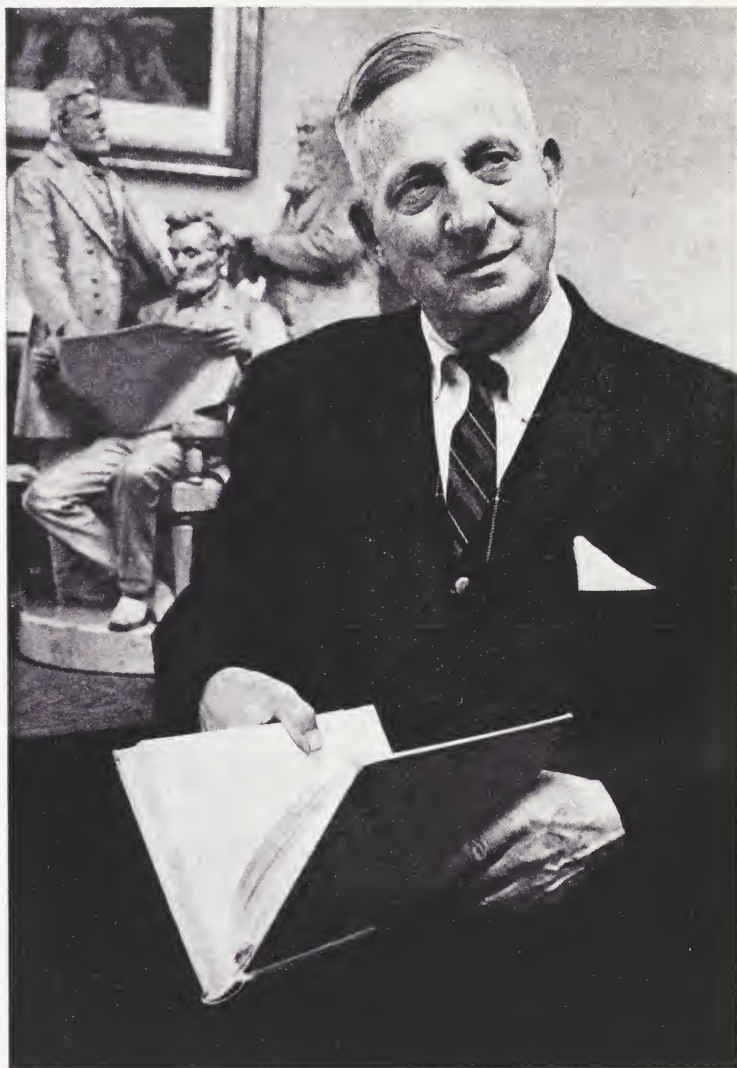
NUMBER I

CONTENTS

Allan Nevins at Eighty	LOUIS M. STARR	3
Allen Ginsberg and Jack Kerouac, Columbia Undergraduates	ANN CHARTERS	10
One Writer's Working Methods	PAUL GALLICO	19
Malraux, 1941-42: Under the Nazi Shadow in Southern France	WALTER G. LANGLOIS	24
Our Growing Collections	KENNETH A. LOHF	33
Activities of the Friends		49

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, New York 10027.

Three issues a year, two dollars each.



William S. Murphy photo



COLUMBIA LIBRARY COLUMNS



Allan Nevins at Eighty

LOUIS M. STARR

ALLAN NEVINS attained the age of eighty this year, and that in itself is enough to give a turn to a host of people on Morningside and elsewhere throughout the land. Allan Nevins an octogenarian? It is as if one woke up to peace in Asia, or the Mets in first place, or some other unaccountable phenomenon. Perhaps it is that literary people go by their given names unadorned—one speaks of Allan Nevins, not of Professor Nevins, for all his years in our midst as DeWitt Clinton Professor of American History—thereby conveying an illusion of youth.

Yet there is more to it than that. Nevins calls to mind the figure applied to Andrew White of Cornell—"a steam engine in pants." Have we had another first rank historian who was as prolific? One remembers *Grover Cleveland: A Study in Courage*, the two-volume *Hamilton Fish*, the multi-volume *Ordeal of the Union*, the biographies of Fremont, of John D. Rockefeller, of Abram S. Hewitt, of Henry White, of Herbert Lehman, the trilogy on Ford, *The Gateway to History*, *The Emergence of Modern America*, the *Pocket History of the United States* (with Henry Steele Commager)—and then realizes that this represents but a fraction of his output. Nevins the editor vies with Nevins the author: the diaries of Philip Hone and of George Templeton Strong, for example,

are among the foremost of their genre. His reviews and the volumes for which he has written introductions are literally innumerable, nor can one dismiss his shorter pieces as "fugitive." They include gems to be found in the *Dictionary of American Biography* on Horace Greeley, James Gordon Bennett, *père et fils*, Andrew Mellon and a legion of others. Small wonder that for years one heard rumors around Fayerweather Hall that Nevins maintained a Writing Factory in some secret basement, driving teams of graduate students to do his work for him!

Those of us who came to know him could laugh at the canard, but we marveled all the more how he maintained the pace. I joined his Civil War seminar in 1952-53. We met, usually, in his big, high-ceilinged office in the Northwest corner of the sixth floor of Fayerweather, books and papers piled high on the center table, books all over his desk, books lining all four walls from floor to ceiling, a towering step-ladder providing access. The phone would ring incessantly, and A.N., at the behest of his secretary, would interrupt us occasionally to seize it with the hurried impatience of a man too gentle to turn anyone down: "Yes-yes, I've read your manuscript and I want to talk with you about it. When can you come in?" Or, "Yes-yes, a capital piece of work, I'd be glad to review it for you." Nearly always, it seemed, he had just come from Washington and a visit with his friend and old colleague on *The World*, Walter Lippmann, or a visit at the White House, or a chat with Adlai Stevenson or Henry Wallace. Affairs of state were much on his mind, and he would share with us his friends' views of the latest crisis. His correspondence was simply enormous.

Could it be, we wondered, that he actually read our poor efforts, with so much else on his mind? Each of us, in turn, found out. My own dissertation included, in the back, brief sketches on the later careers of some of my principal characters. One of them was Edmund Clarence Stedman, the poet. To my surprise, Nevins took exception to my evaluation of Stedman as a "minor" poet:

the man deserved better, he said. Not even my addenda had escaped his notice!

Several times the seminar met in the large, airy Nevins home in Bronxville for dinner, preceded by an inspection of Nevins's beloved fruit trees on the hillside in back. My dominant impression



Professor Allan Nevins (left), the founder of Oral History, tape-records answers to interview questions asked by Dr. Louis M. Starr, present Director of Columbia University's Oral History Research Office.

of the place, however, was not of these but again of books, books, books. The living room was lined with bookshelves, and A.N. would delight in removing a few volumes to show that another complete row of books hid behind the ones that were showing. His working library, he assured us, was upstairs, and there in his study we found far more books. Legend had it that, stout as the house was, an architect had solemnly warned A.N. that he risked the collapse of the house if he took another book upstairs. It was an injunction that he was constitutionally incapable of heeding.

When the dread day came for one's "orals," or again for defending one's dissertation, Allan Nevins became a lion at the side of the defendant. Colleagues grumbled that he defended his students' work as if he had written it himself—which, I fancy, was sometimes not far from the case. He had never bothered to acquire a Ph.D. himself, but if you were one of his Ph.D. candidates, you were a friend for life, and anyone against you was a pedant who deserved to be put down.

Of all his student relationships, the one in which this fierce devotion burned brightest was with the late William Quentin Maxwell, a gentle and keen-witted scholar who jested that he was the world's oldest living paraplegic. Maxwell had been paralyzed in an automobile accident in 1937, but when he protested to Nevins that he could not possibly attend classes in a wheel chair, A.N. scoffed. "My dear boy," he said, "there are ramps all over the Columbia campus." Maxwell took his doctorate under A.N.'s aegis. Thereafter Nevins not only saw to it that Maxwell was constantly supplied with work that would interest him, but never failed to visit or write or telephone him, and to persuade others to do likewise. Bill Maxwell's cheerful courage in adversity—he died in July after living his last lonely years in an apartment at 400 West 118th Street—was as much an inspiration to Nevins, I think, as Nevins was to Maxwell, and that is saying a good deal.

A.N.'s relationship to Columbia can only be described as a love affair, the grand passion of his professional life. As a native New Yorker and a Yale man, I was slow to comprehend the depth and intensity of this feeling even after A.N. put me to work for the Oral History Research Office, the unique enterprise he founded here, and got me on the Columbia faculty. The key to this affection, I came to understand, lay in Nevins's esteem for New York itself as the Great Metropolis, publishing center of the country, intellectual capital, the town that had attracted heroes like Greeley, Carl Schurz, E. L. Godkin, Pulitzer, and that held friends like Lippmann, Amy Loveman, James Truslow Adams, Henry Seidel

Canby, Maxwell Anderson, Abraham Flexner, Simeon Strunsky (of "Topics of the Times"), Frank Ernest Hill, and other exciting minds one could find nowhere else. As the foremost university of this fabled city, Columbia shined in his eyes as *the* great university of the country: cosmopolitan, richly dowered by the city he adored, majestic in its splendor. A.N. loved every brick of it, and the proof lies all around us.

In addition to the Oral History Collection (perhaps the most widely emulated innovation in Columbia's annals), Special Collections in the Libraries harbors the papers of many a Nevins friend, thanks to him alone, those of Frances Perkins, Henry Wallace, and James Truslow Adams among them, plus, of course, Nevins's own rich contributions. Nor should we forget the one and a half million dollar bequest that Nevins and Henry Commager finally persuaded their friend Frederic Bancroft to leave to the Columbia Libraries for the advancement of American historical studies. The income has been the source of our Bancroft Awards, of basic Oral History financing, of numberless accessions. (A.N. recalls humorously how Bancroft would "chill my blood" by saying, "I've been thinking more about where I shall leave my money. It occurs to me that Knox College in Illinois would be a very good place." A.N. would beg Commager, or someone else at Columbia, to take Bancroft to dinner once more.)

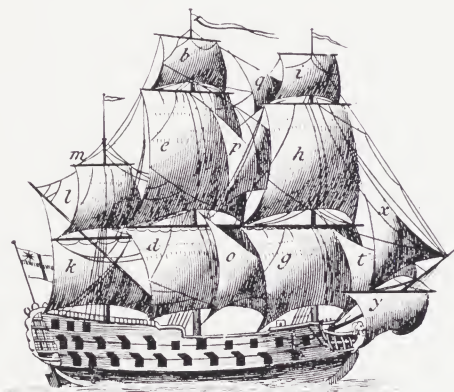
The crowning evidence of A.N.'s grand passion came in 1965—his own \$500,000 gift for a chair in economic history. What a benefaction from a man who had devoted his life to scholarship! How had he done it? Those of us who had seen him lunch on soup and crackers at the Faculty Club, or scurry for the subway to go downtown no matter how heavily encumbered, knew very well. The frugal Illinois farm boy lived comfortably enough, by his lights, on his Columbia salary. The swelling tide of royalties and fees for magazine articles—the Cleveland and Fremont volumes still sell briskly, decades after publication, and A.N. was richly rewarded as general editor of the American Political Leader series,

the D. C. Heath College and University History series, the Yale Press Chronicles of America series, and others—had been set aside for his loved ones, Columbia included. The Allan Nevins chair stands as a perpetual reminder of the donor's conviction that history should be written for every man, and above all that scholarship can be wedded to literary grace.

Nevins at eighty. How the memories come tumbling! A.N. thumping you on the back in a hotel in Springfield, Illinois, after a flight from London (he was serving an unprecedented second turn as Harmsworth professor at Oxford), a bouyant 75-year-old, come to preside at the triumphant final meeting of the Civil War Centennial Commission. (You felt instant celebrity.) A.N. and Mark Van Doren, on the same occasion, standing among the dandelions in the back yard of Vachel Lindsay's old home, vying in casual recollection of the poet's sombre life. A.N. rising to receive the Alexander Hamilton medal two years ago in the crowded Rotunda of Low Library, surmounting the ravages of a recent stroke to give us a speech steeped in Columbia lore from the days of Abram S. Hewitt to his own. . . . A.N. and his famous walks: around Bronxville, or later in Pasadena (where his home seemed a replica of the one he had moved from), or on the luxuriant grounds of the Huntington Library, where he served as senior research associate after "retiring" from Columbia in 1958 (A.N. retire? Nonsense!). The walks were always the same. Nevins called them walks, his panting companions, dog-trots. He would lean forward slightly, as if bent on making his feet move faster, the while discoursing about the oddities of nature, the perversities of politics, English literature, the latest novel, the fate of Israel, his daughters (both of whom, to his vast pride, have books to their credit), or his shameless affection for small, lively terriers. . . . A.N. and his wife, Mary, who presides over his life like a good-humored angel, infinitely tolerant of his pre-occupation with his work. The first time they visited my home, it was to enable A.N. to delve into some Civil War letters I had found: to Mary's amuse-

ment and his own consternation, he started to leave without her, the absent-minded professor incarnate. Even as I write, she is helping with the final touches of the last two volumes of the *Ordeal of the Union*, the great work which will put the capstone on one of the proudest careers Morningside ever nurtured.

A.N. at eighty!



Allen Ginsberg and Jack Kerouac, Columbia Undergraduates

ANN CHARTERS

ALLEN GINSBERG and Jack Kerouac are back at Columbia again, after an absence—except for a few brief reappearances—of more than twenty years. Among the least academic alumni in the College's history, nonetheless they are probably two of the most significant contemporary American writers to have cut Lionel Trilling and Mark Van Doren's lectures in order to read what they wanted in their dormitory rooms on Morningside Heights. The Allen Ginsberg Collection of letters, books, magazines, photographs, and manuscripts has recently been deposited in the Columbia Libraries, and among its thousands of items are notes and letters that give a vivid glimpse of the experience of Ginsberg and Kerouac as Columbia undergraduates.

Kerouac came first, after a year at Horace Mann School, entering Columbia as a Freshman on a football scholarship in the fall, 1940. But, as Ginsberg wrote his brother Eugene from Hamilton Hall four years later, Jack "left college when he couldn't take the philistinism of Lou Little [the football coach], the piggish priggishness of the football players, and the restrictions of academic life." Kerouac, whom the *Columbia Daily Spectator* sports writer called "probably the best back on the field," had the bad luck to break his leg in the second game of his freshman season. On October 31, 1940, the newspaper ruefully reported that the team's "hopes were darkened by the news that Jack Kerouac, star back, will be out with a leg injury for the rest of the season." The following year, the "fleet-footed backfield ace" lasted less than a month on the varsity team. Columbia's football stars were enlisting or being drafted into the Armed Services, and in the line-up

shuffle, Kerouac ("chunky soph speedster") apparently disagreed with Lou Little. Before the first of October, 1941, Jack had left college for a job in his hometown, Lowell, Massachusetts. Soon afterwards he joined the Merchant Marine, then the Navy, finally



Allen Ginsberg when he was an undergraduate
at Columbia.

lasting longest as a merchant seaman. He never was formally re-admitted to Columbia again.

If Kerouac was too strong willed to finish college when all his teammates were going off to war, he inadvertently helped Ginsberg nearly "finish" *his* education a few years later. Working out

of New York City as a merchant seaman, Kerouac hung out at the West End Cafe, where he met the Columbia student who was to become his first wife, Edie Parker. At her apartment on West 115th Street, he met Ginsberg in July, 1944. Allen was then a sophomore in the college. Several months later, Kerouac moved into Ginsberg's room at Livingston Hall; it was there with Ginsberg that Jack said he "embarked on a career as literary artist." He wrote Symbolist poems by candlelight and pinned up on the walls quotations from Rimbaud and Nietzsche out of books Allen brought him from the college library. As a literary "lark" the two young men (Allen was 18, Jack 22) published a poem of Jack's in the January, 1945, Columbia *Jester* under Allen's name (Ginsberg was co-editor at the time)—"A Translation from the French of Jean-Louis Incognito by Allen Ginsberg." In March, 1945, shortly after Jack left the campus to live with William Burroughs in an apartment nearby on Riverside Drive, the most famous incident in Ginsberg's career at Columbia occurred. He was suspended from the college, in Dean Nicholas McKnight's words, for "obscene writings on his window and giving over-night housing to a person who is not a member of the College and whose presence on the Campus is unwelcome." Namely, Jack Kerouac. Ginsberg claims that the "obscene writings" were written in the grime on his window only to capture—tactfully—the attention of the cleaning lady at his dormitory, but the Dean's office saw it another way. Well publicized incidents such as this one later led the San Francisco writer Kenneth Rexroth to say that the Beat movement was started by "a couple of young professional wild men just escaped from Columbia University."

When I was a graduate student in a Contemporary Literature survey given in Butler Library by William York Tindall in 1959, at the height of Ginsberg and Kerouac's acclaim as writers—*Howl*, *On the Road*, *The Subterraneans*, *The Dharma Bums* were re-recently published—Tindall mentioned the "wild men" just once. He took a moment from a slow moving, thoughtful discourse on

Samuel Beckett to look out of the windows and drawl that, for all his reputation as a footballer, Kerouac had never played on the varsity team. Then, as now, I submit that there is a little more to the story than that.



Jack Kerouac (left) and Lucien Carr in front of a campus fountain. Lucien was a classmate of Allen Ginsberg's and a close friend of both Allen and Jack.

At least to Ginsberg's experience at the College. We will insert without comment Kerouac's statement to me that he wrote his first published novel *The Town and The City* in 1947-8 "according to what they taught me at Columbia. Fiction. But I told you, the novel's dead. Then I broke loose from all that and wrote

picaresque narratives. That's what my books are." What emerges from the archives in the Columbia Libraries is that Ginsberg (if not Kerouac) was deeply involved with poetry and with the spirit of education at Columbia in his college years. Ginsberg entered Columbia on a scholarship in July, 1943, after graduating from high school in Paterson, New Jersey. He was tall and gawky (5 feet 11 inches, weight 130 pounds) and very serious; Kerouac remembered his "tremendous ears sticking out . . . burning black eyes." When Ginsberg took his college entrance exams, he vowed that if admitted to Columbia he would study to become an "honest revolutionary labor lawyer." His political involvement led him to campaign on campus for Roosevelt's third term. He took the routine basic courses in literature, languages, and history, and dutifully finished the required reading on his first Christmas vacation: massive doses of *Anna Karenina*, *Tom Jones*, and *Paradise Lost*. By the end of his Freshman year, he was most deeply involved in writing poetry and working on the Columbia literary magazine. He found the college very congenial: "I am happy to say that unlike Paterson, I have accumulated a moderate number of very close friends, some neurotic, some insane, some sane, some political. . . ."

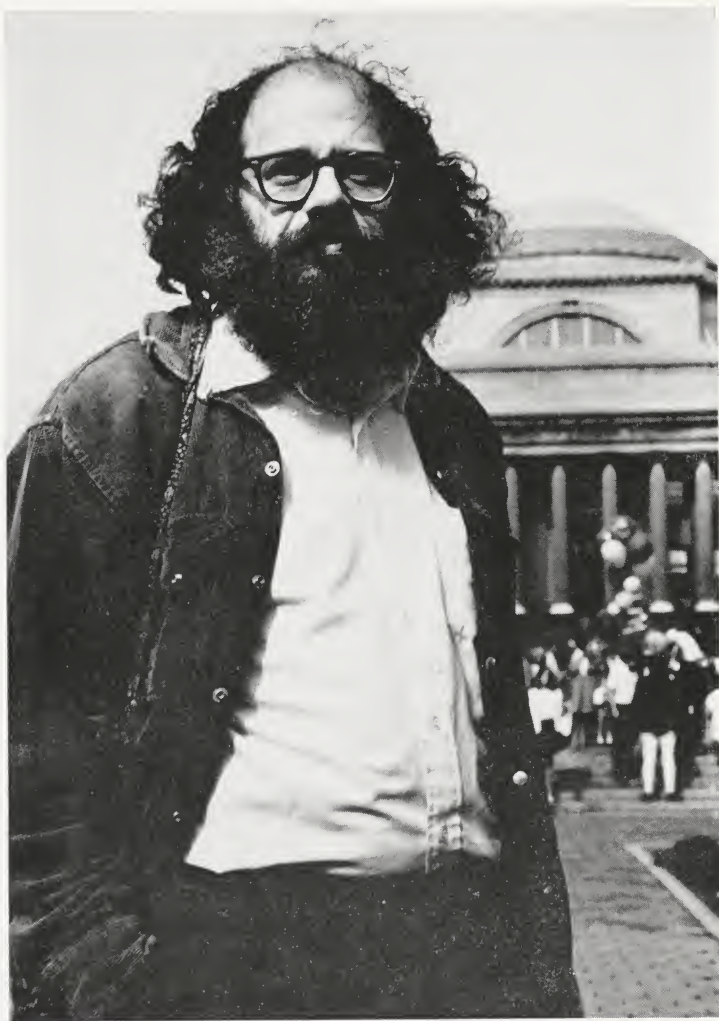
At college, Kerouac wrote only one piece for the newspaper, a sports column for the *Spectator*. Ginsberg was quickly a part of the undergraduate literary crowd. As a freshman in 1943, "Alfonso Ginsberg" was on the editorial staff of the *Jester* and he contributed many poems to the magazine over the next several years. In 1947, the *Columbia Review* printed two of his prize poems in the "Boar's Head" poetry competition, in company with the work of Emile Capouya, D. G. Hoffman, Herbert Gold, and John Hollander. The following year Ginsberg won first prize with his poem "Dakar Doldrums." Perhaps the best short poem of the period was the "iambic verse" that won him the Woodberry Prize in his junior year.

THE CHARACTER OF THE HAPPY WARRIOR

Finally, it is only the voyage that compels us,
and not the sensuous island of our fantasies.

The voyager prepares his person for departure,
as long ago, at home, he knew to be unreal
his choice of little loves and sweet despairs, of sorrows
and subjective ecstasies. Always, life
announces the stark archetype. The phantom still
is hovering above him, pointing to the sea.
He'll sail again upon a ship, that caught
in accidental hurricanes will split and sink.
He'll splash awhile or try to seize horizons;
at last seen only by the seagull's swooping eye,
the man recedes to doom and desperate history,
anguished, strangling in this last solitude,
grasping among the shattered spars of thought
that spread and cling, the flower of wreckage,
about the vibrant suction's winding stem.
He finds his grave the center of the earth, he drifts
in sleep within the universe. He shall not hear
the serenade of mariners, their requiem
for those forgotten in the kingdom of the quiet
dream. These living ever sing a fabulous largo,
unto his life an epilogue of lamentations.

For a more personal voice, there are Ginsberg's letters as an undergraduate to his Columbia professors Lionel Trilling and Mark Van Doren. Both felt an almost fatherly regard for him. In 1945-46, as a sophomore, Ginsberg tried to convert Trilling from a "passion" for Yeats to Ginsberg's own love for Rimbaud—without success. He sent Trilling a *Batman* comic book to prove that he (Ginsberg) was a "regular fellow." Trilling, on the other hand, described himself as an "old-fashioned humanist, and although the humanist tradition sometimes exasperates me to the point of violence, I pretty much stay with it." They had technical discussions about Ginsberg's poetry, which he inclosed in his letters to Trilling. Trilling thought the poems reminded him of Shelley; Ginsberg



Ann Charters photo

Allen Ginsberg on the campus on September 18, 1969.

recoiled. His vision was not “run of the mill,” but “more sordidly psychoanalytic and anthropological.” It was with Mark Van Doren, however, that Ginsberg felt the deepest intellectual response. In 1948 he shared with Van Doren his elaborate notes on Melville’s poetry, his enthusiasm for Melville’s American “secret quality I can’t define except Faulkner and Wolfe have it, and so does Kerouac. America is not just a lot of cows licking their calfs.” On his part, Van Doren gently reproved Ginsberg for his emotional instability and encouraged him about his poetic gifts. “The peculiar cunning you have with words and lines . . . is something you should be told about plenty often; it is more important than many things you take more seriously.”

It took a long time, and transplanting to San Francisco, before Ginsberg felt the larger encouragement that would ripen his “peculiar cunning” with “words and lines.” In 1956, seven years after he had completed his bachelor’s degree, he sent Van Doren a mimeographed copy from California of his yet unpublished poem *Howl*, and said, “I’d like to give a reading at Columbia.” The letter was emended by an afterthought. “I would really like to come back and destroy Columbia”—but this only showed that Allen Ginsberg had left the classroom for good.

Now, completing the circle, he has made his alma mater the depository for his papers. In them is written the fullest account of the remarkable careers of Ginsberg and Kerouac both in and out of Columbia.



Edward Quinn photo

PAUL GALLICO

The author on the porch of his rooftop apartment.

One Writer's Working Methods

PAUL GALLICO

TO USE the writing of a novel as an example (and other forms of endeavour—short stories, articles, screen treatments, etc.—basically follow the same pattern) it naturally begins with an idea and no one can tell anyone else where ideas come from.

Once the idea is there it is examined for credibility, validity, timeliness and value, with due attention to the inner push or the desire or need to write it. Yet, speaking as a professional writer, there are many things that one needs to write, or feels that one wants to, but cannot afford to because one knows that nobody would want to read it.

Once the idea is considered acceptable and workable it may be followed by the preparation of a plot outline, followed by research or the research may come first, or both research and plot development may go hand in hand. A good deal depends on the story, where in some cases what you find during research may either limit or expand your ideas, or cause you to change some facets of your plot.

For me, research consists of visiting the location of the story if possible, taking still and moving pictures on the spot for my backgrounds as well as tape recordings and making copious notes. Further research will consist of buying and reading technical books having to do with the subject of the novel or with the profession of any of the characters if I am not familiar with that profession.

Every novel I write is like an education in some aspect of modern life and for each book I acquire a considerable library, such as, for the Alexander Hero stories, some eighty books on various aspects of spiritualism, stage magic, photography, psychical research, etc.; for *Love, Let Me Not Hunger*, books on the circus;

for *Matilda*, everything I could find out about kangaroos; for *The Poseidon Adventure*, a library on marine architecture, ship building, maintenance and engineering. This research also includes interviews with experts. Added to this I have my own reference library of encyclopedias, dictionaries, compilations, maps, pamphlets, etc.

When all this material is gathered together, I am ready to begin work and prepare an outline or synopsis of the story which can run from ten to twenty pages, single spaced, interspersed with notes and ideas for scenes or snatches of dialogue, and which continues until I am satisfied that my story is complete.

On occasions when I feel I need it, I will write a character outline or brief biography of each of the major characters, so as to be completely familiar with each of them. In these outlines much information is given which never appears in the novel but which I must know in order that characters may behave as they should in accordance with their backgrounds.

When this is done, a cast of characters is typed out, each character named and something noted about the setting. This I keep handy where I can see it. Often, even though I am bad at drawing, I make a sketch of certain scenes or surroundings so that I can see them and keep description of them clear and simple. The objective is of course to enable the reader to see them equally clearly.

I am now ready to begin actual composition. I may start at the beginning and drive through to the finish, or, if unsure of myself, I may try a trial chapter somewhere in the middle of the book, or towards the end, or just do an experimental opening which I know I will not keep. Often it is somewhat like a fighter warming up in the dressing room before entering the ring.

Until about 1950, I used to write everything myself on the typewriter, a habit acquired during fourteen years as a sportswriter. When, in the late 1940's, I temporarily lost the use of my fingers through an illness, I was compelled to learn to dictate and have done so ever since. I now have a permanent secretary, Miss

Joy Teasdale, who figures in some of my notes, is British and, having been with me for seven years, thoroughly understands my method of working.

I am at my desk at nine in the morning reading my mail, sometimes answering letters immediately for a half-hour or so, or if I am hot to get to work on my story, putting the mail aside to age a little. Dictation usually begins between nine-thirty and ten o'clock and continues until noon. There is a three-hour break between noon and 3:00 p.m. during which time my secretary types up the morning's work. I come back to my desk at three, read over what I have written, make superficial corrections and carry on dictating until five or five-thirty—sometimes as late as six or six-thirty. My secretary stays on and types up the afternoon's work. After dinner I go back to my desk; read over the entire day's work; decide whether it is good or bad, whether or not I have done what I set out to do; what can be kept, what discarded; whether or not I need to rewrite, and the draft is so marked.

My output varies between six to eighteen or twenty pages a day, of two-hundred-and-fifty words to a page. The six is a very low estimate and means that I have been disturbed a great deal, or even troubled by outside problems, or I am just plain stuck. And when I am stuck, it means I have not worked out either a scene or part of the plot properly and until I do, it is not going to write itself.

This slogging goes on six days a week, and sometimes seven when I am going well or want to meet a publisher's deadline—until the first draft is done.

All notes have been done in duplicate; all drafts in triplicate. Of these drafts I keep one, my secretary keeps a second in her office in my home, and the third she takes home with her to her flat as I have a neurosis about fire, flood or earthquake and do not like to keep all copies of a work in one building.

When the first draft is done, I put it aside for a week or so, then go back to it and read it. My wife also reads it, suggests and criticizes, and I go over it, marking those passages or chapters that call

for rewrite. When this is done, I am prepared to embark upon the second draft. If I have been sure of myself and of my story and comfortable in it, the second draft can well be the final one. If I have been uncertain and uneasy about some angles, it will, of course, show in the draft and, as in *The Man Who Was Magic*, three drafts will be necessary. Otherwise often a rewrite of one or two chapters and then of sections of chapters will do the trick.

When the final draft is done and I am satisfied with it, it is read by my wife Virginia and my secretary Joy Teasdale as a drag net to catch every possible kind of error, repetition, spelling, poor sentence structure, unclear passages. Their corrections, if valid, are made on the draft and then transferred to a copy so that there are then two master copies of the final draft. One of these is sent directly to the publishers if it is a short children's book, after being recopied, or to a London firm called Scripts Ltd., who copy and bind it (between 12 and 18 copies, depending on what I think I will need) in clear, easy-to-read type. Copies are then sent to my New York, London, and Hollywood agents who in turn hand them to my publishers. When my publishers have read the script, I go from my home in Europe to London for an editorial conference in which the Managing Director of Heinemann, his literary editors and my agent sit in. The novel is discussed and suggestions and criticisms are offered on which I take notes. My American publisher weighs in by mail with his suggestions. I take all this home with me and where in my opinion suggestions or criticisms are valid, I incorporate them in a final revise of the Scripts Ltd. fair copy of the manuscript. We make up one of these for the U.S., one for Britain, and keep another—a master copy—of the final revisions at my home.

The next step is proof reading. It is the last chance to catch repetitions and errors, and to make last-minute brief revisions. All three of us—my wife, my secretary, and I read the proof. Sometimes we see page proof as well as the original galley proof.

I confer with the William Heinemann people about the book

jacket and give our ideas. I also write the jacket blurb and the material for the publisher's catalogue. I do this as a matter of self-protection to keep some junior editor from giving away my whole story on the inside jacket flap.



Virginia Gallico photo

The author at Antibes Harbor
in September, 1970.

Inevitably things overlap so that when I am in the middle of writing my next book, I am disturbed by having to stop to read proof on the one about to be published, but that is all a part of the game. There then remains nothing to do but to wait for the book to come out, meanwhile hoping for the best.

Malraux, 1941-42: Under the Nazi Shadow in Southern France

WALTER G. LANGLOIS

IN THE Random House editorial files, which were given to the Columbia Libraries, is a group of letters from the French novelist André Malraux to Robert Haas, one of the directors of the New York publishing company. Most of them naturally, deal with publication matters. (Malraux—long active in publishing himself—was unusually sensitive to Haas's needs, and after one particularly complicated matter had been worked out, Haas wrote him: "It is a real pleasure today, as it always has been, to deal with you. You seem to realize a publisher's problems as clearly as those of the writer. Believe me, not all writers have this gift!") However, several letters dating from the dark days of 1941-42 have a wider, more human interest.

France's declaration of war on September 3, 1939, was a direct result of the lightning invasion of Poland by German armored units. At the time, Malraux was in southern France doing research for his new book, the *Psychology of Art*. General mobilization was declared, and he immediately returned to Paris to sign up as a private in the tank corps. The success of Hitler's armored Blitzkrieg had convinced him that this arm of the service would play a crucial role in the forthcoming struggle. While waiting to be called to active duty, he was not idle. At the end of the month he wrote Haas to tell him that he had already begun planning a "book about the present war. Of the same 'substance' as *Man's Hope*, but more heavily metaphysical in character, and much less political." He intends to send it to Haas in sections, as soon as each is completed, so that translation may begin immediately. He feels that such a novel would find an audience even in isolationist America, because

after all "the problems of war, life, and death are not national." He ends his letter by noting that France is hoping for some kind of help from the United States in materiel, if not in men.

Late in the spring of the following year (1940), Malraux's armored unit was finally committed to combat as part of France's last-ditch effort to halt the German invasion. During one engagement, the 38 year old writer nearly lost his life when his vehicle was caught in a large pit that the enemy had dug as a tank trap. Wounded and subsequently captured in mid June, he was interned with a large number of his countrymen in the cathedral at Sens, which the Germans were using as a temporary prisoner of war camp.

In the following November he was able to escape and to make his way southward to the "Free Zone." Under the terms of the 1940 armistice, the Germans directly administered an "Occupied Zone" in the north and along the Atlantic coast of France, but the Midi was governed—nominally at least—by Pétain's less authoritarian Vichy regime. For several months Malraux and his second wife, the beautiful and talented writer Josette Clotis, stayed in Hyères, a town on the Mediterranean coast near Toulon. Malraux hoped eventually to be able to join the Free French Forces which de Gaulle was organizing in England; in the meantime he again turned to his writing. As he later put it, in such troubled times "writing was the only way of continuing to live."

Early in 1941, he resumes his long interrupted correspondence and gives Haas details about the progress of the war novel he had first mentioned some 15 months earlier: "The book is moving along, like a little train amidst the bumps of major events." Two sections of it—"Tank Trap" and "The Camp"—have already been finished and sent to America. (They are obviously slightly disguised autobiographical accounts of his major war experiences of the previous year.) Malraux notes that the latter story has value primarily because of "the newsworthiness of prisoner camps" and suggests that perhaps a general circulation magazine like *Life*

might be interested in publishing a translation of it. As for "Tank Trap," he feels it is "much more important" (probably because of its philosophical overtones) but he doubts that *Life* would want it, for "I am less well-known than Mr. Hitler, and less in the news." However he hopes that a major magazine like *The Saturday Re-*



Robert Disraeli photo

Ernest Hemingway (left) looks on as André Malraux (center) confers with Robert Haas in the latter's Random House office.

view, *Atlantic Monthly*, *Fortune*, or even *Collier's* will accept it. He gives Haas elaborate instructions for circulating the French versions of both texts among editors abroad, particularly in Mexico and South America, and indicates that he would be particularly grateful to have the stories placed in periodicals "that pay well." It is evident that he is having serious financial problems and urgently needs money.

The southern part of France—particularly the Mediterranean

coast where Malraux and his wife had taken refuge—is not exactly a barren area, but the German occupation of the rest of the country had sent hordes of refugees fleeing there. This unusual influx of population, together with the economic dislocation brought about by the war, had put great strains on local resources, and this in turn gave rise to a flourishing black market. Without sufficient funds, most outsiders risked a kind of slow starvation. Gallimard, the French publishing house that was Malraux's main source of income, could not help and he and his wife were virtually penniless. As he wrote Haas, "the situation here is very difficult: in the Occupied Zone we were told that our funds were blocked in the Free Zone; after I escaped, I was told that they are blocked in the Occupied Zone. The only important fact is that they are blocked everywhere." Malraux then asked Random House to act as receiver for all sums due him from non-French sources and to forward them to him.

This presented a problem because rather severe restrictions had been placed on the movement of funds abroad and only \$75.00 per month maximum could be sent to him from the United States—at least through official channels. This was manifestly inadequate for Malraux's needs, particularly in view of his plan to install himself and his expectant wife in quarters that were somewhat more comfortable and more conducive to his work. Therefore, with typical French resourcefulness, he had worked out an unofficial arrangement for obtaining money from the Random House account. He informed Haas that he would be visited by a certain Mrs. Fry, the wife of Varian Fry, director of the International Relief Committee which was headquartered in Marseille. She was to "explain the difficulties we are facing and what may seem obscure to you in my letters," he wrote, and would request certain sums in cash. Haas agreed to this arrangement, and when Mrs. Fry appeared late in the winter of 1941, he gave her an initial installment. In mid March Malraux asked that additional funds be turned over to her because, as he put it, "I want to be able to have the maximum



Malraux with one of his children in his wistaria festooned garden in France.

at my disposal in case of unforeseen events." He subsequently expressed his gratitude and emphasized that he had no wish to impose on his American friend:

I don't want to ask you for any favor that is not indispensable, nor any financial help that I cannot hope to be able to repay you. The greater your trust in me in these "troubled days," the more I feel I ought not to use it except in cases of strict necessity and to the extent that my royalties will permit you to recover the advances you were kind enough to make me.

Later that spring, Malraux moved—first to a villa at Cap d'Ail, a small town near Monaco, and then to Roquebrune-Cap Saint Martin, somewhat closer to Menton. In spite of the enormous material difficulties of this period (particularly in obtaining sufficient food) and the uncertainty of life under the Nazi shadow, this was in a sense one of the few really happy times in his life. He loved Josette very deeply, and with her and his infant son, he found a peace and tranquility he had never known before. Photographs taken during these months are virtually the only ones that ever show him smiling. He was also well satisfied with his progress on the final draft of *The Walnut Trees of Altenburg*, the first volume of his war trilogy, and with a study of T. E. Lawrence on which he had started work.

As 1941 went by, however, the international situation became more and more tense, until Malraux finally told Haas of his fear that it would soon “no longer be possible to do anything for anyone. Consequently I am trying to take steps so that I will no longer have to ask you to help anybody before the end of the war.” These “steps” included arrangements for a last sizeable transfer of funds to France. Even counting future royalties, such a withdrawal would put his Random House account considerably in the red, a situation that the proud Malraux found very distasteful. Fortunately, as he wrote Haas in mid 1941, he had found a way to indemnify the publisher for this overdraft:

The first one of our friends who returns to the United States—probably Varian—in addition to a large part of the novel will turn over to you the manuscript of my war memoirs. I do not mean a typewritten text, but the original manuscript. I do not envisage the publication of these memoirs. A part of them has been re-used in the novel you are expecting, but the major portion will remain unpublished. I am sending it to you only because this manuscript has a certain [cash] value and because in case of something unforeseen I want you to be protected as much as possible.

Unfortunately, because of a misunderstanding, Varian Fry never actually picked up these materials.

The United States formally entered the war following the Japanese attack of December 7, 1941. Although certain diplomatic ties were maintained with the nominally "free" government in Vichy, communication between France and America became more and more difficult, and few of Malraux's 1942 letters ever got through. The success of allied operations in North Africa made it clear that the Nazis would soon have to occupy southern France for defense reasons, and early in the year, Malraux wrote Haas that he was eager to get his manuscripts to safety in the United States. His film, *Man's Hope*, requested earlier by his friend Archibald MacLeish, then Librarian of Congress, had finally reached Washington through diplomatic channels. Malraux asked Haas to explore the possibility of using this route again. Haas approached MacLeish on the matter, and in August he wrote Malraux that appropriate arrangements had been made with the American consul at Nice. On September 28, Malraux joyfully informed his American friend that he had been contacted by the consul and that his literary materials would probably leave Europe sometime in October. A docket on this short note indicates that Haas did not receive it until November 11, 1942. Ironically, this was the very day that the Germans finally took over direct control of southern France and broke definitively all ties with the United States. This doubtless explains why Malraux's manuscripts never arrived in Washington. Fortunately he was able to get most of them to safety elsewhere. Only the draft of the last two volumes of his war trilogy was seized (and subsequently destroyed) by the Nazis.

After the fall of Vichy, Malraux went into hiding with his family in the rather inaccessible Corrèze region of central France. Little is known of his activities during 1943, except that he became increasingly involved in the Resistance, emerging early in 1944 as commander of the Alsace-Lorraine Brigade. He had little time for literature until the war ended, and he did not resume his correspondence with Random House until February, 1946.

Comments in his subsequent letters indicate that he never forgot the generous help of his American friends; it had supported him during the hard times of 1941-42 and had enabled him to complete *The Walnut Trees of Altenburg*—the novel that many critics consider to be his most profound work.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by Ann Charters*: The photograph of Allen Ginsberg when he was an undergraduate and the one of Jack Kerouac and Lucien Carr are both from the Allen Ginsberg Collection on deposit in the Columbia Libraries. (2) *Article by Paul Gallico*: The photograph of the author was reproduced from the original owned by Harold Ober Associates in New York City. (3) *Article by Walter G. Langlois*: The photograph showing Messrs. Hemingway, Malraux, and Robert Haas originally appeared in *The Saturday Review of Literature* March 6, 1937; and the one of Malraux with one of his children was copied from an original loaned to us by Professor Langlois. (4) *Article by Louis Star*: The photograph of Allan Nevins with the statuary in the background is from the January 15, 1967, issue of the *Los Angeles Times West Magazine*.



hatillano hortaliza

From Rubén del Rosario's *ABC de Puerto Rico*, Sharon, Conn.,
Troutman Press, 1968. (A.I.G.A. gift)

Our Growing Collections

KENNETH A. LOHF

Gifts

A.I.G.A. gift. The American Institute of Graphic Arts has continued its practice of placing a full set of each year's "Fifty Books of the Year" award winners in Special Collections. The current gift comprises the 1969 exhibition of books which had been published in 1968.

Academy of Political Science gift. The Academy of Political Science in New York City, through the courtesy of Professor Robert H. Connery (Ph.D., 1935), has presented a file of its letters received from prominent political figures who have been elected to honorary membership in the Academy. The correspondents include Dwight D. Eisenhower, W. Averell Harriman, Lyndon B. Johnson, Dean Rusk, Margaret Chase Smith, and Earl Warren.

Brennecke gift. From the Library of her late husband, Professor Ernest Brennecke (A.B., 1917; A.M., 1919; Ph.D., 1926), Mrs. Brennecke has given to the Libraries a group of fifteen first editions of works relating to literature and the arts, including a fine copy of Charles Burney's *A General History of Music*, published by the author in four volumes in London in 1776.

Brookfield gift. Mr. Henry Morgan Brookfield, Jr., has presented a collection of fifty letters and documents relating to the Morgan Family of Aurora, New York. The correspondents include Edwin Barber Morgan, Christopher Morgan, Cornelius N. Bliss, Charles Foster, Benjamin Harrison, Temple R. Hollcroft, Herbert Hoover, Levi P. Morton, and William H. Seward.

Cary Trust gift. The Mary Flagler Cary Charitable Trust has pre-

sented a group of more than six hundred volumes in the fields of literature, music, art, architecture, and gardening. Included in the gift are several hundred first and fine editions and fifty autograph letters and manuscripts, the most important of which are the following: a series of five autograph letters written by Charles Dickens to his American friends, Mr. and Mrs. David C. Colden, from 1842 to 1854; a group of letters from Chester A. Arthur, Ambrose Bierce, Edwin Booth, Thomas A. Edison, Marshall Field, Benjamin Harrison, Andrew Jackson, Rudyard Kipling, Richard Mansfield, John D. Rockefeller, Franklin D. Roosevelt, and Constantin Stanislavsky, many of which are addressed to Harry Harkness Flagler (A.B., 1897); an exquisite caligraphic manuscript book of selections from John Drinkwater's poems executed by Moselle Freeman in London; Mary Vaux Walcott's *North American Wild Flowers*, published in five portfolios by the Smithsonian Institution in 1925; John Gerard's *The Herball or Generall Historie of Plantes*, London, John Norton, 1597, an exceptionally fine copy, with a brilliant impression of the elaborate engraved title-page; and Francesco Petrarch's *Historia Griseldis*, printed in Ulm by Johann Zainer in 1473. The latter, one of the masterpieces of German typography in the fifteenth century, is the first book printed by Zainer in his fine Roman type, and the woodcut border on the first leaf is a splendid example of Ulm book illustration. The text is a free adaptation by Petrarch of Boccaccio's story, "Patient Griseldis," the last tale of the *Decameron*, which is the direct source of the "Clerk's Tale" in Chaucer's *Canterbury Tales*.

The Cary Trust has also presented the only known copy of the first separate publication in booklet form of Clement Clarke Moore's *A Visit From St. Nicholas*. Entitled *Santa Claus*, the edition was published in New York in 1848 by Henry M. Onderdonk, with original cuts designed and engraved by T. C. Boyd. This famous poem was written by Moore in 1822 and first published in the *Troy Sentinel* in 1823. It was printed in Moore's *Poems* in 1844, which has been generally supposed to have been



LACED, OR BEARDED GRAPES

from John Gerard's *The Herball, or Generall
Historie of Plantes*, 1597. (Cary Trust gift)

its first appearance in book form. This unique copy of the 1848 edition is in splendid condition and is enclosed in a full green and red morocco case specially made for presentation by Melbert B. Cary to his wife Mary F. Cary for Christmas 1933. The gift of this copy brings to the Columbia collection an association item of con-

siderable importance, for not only was Clement Moore a graduate of Columbia (A.B., 1798; A.M., 1801; LL.D., 1829), but he was also the son of the Reverend Benjamin Moore, the President of Columbia from 1801 to 1811.

Cohen gift. For inclusion in our collection of Boris Artzybasheff drawings and paintings, Mr. Herman Cohen has presented the artist's wash drawing, entitled "Today—Tomorrow," of a poster done for the sale of war bonds, ca. 1943.

Cranmer gift. Mrs. Helen Worden Cranmer has given to the Libraries for inclusion in the John Erskine Collection, a group of manuscripts, letters, and printed materials relating to Professor Erskine, including more than eighty letters written to him by his parents in 1904 and 1905 when he was an English instructor at Amherst College.

Fadiman gift. Mr. Clifton Fadiman (A.B., 1925) has established a collection of his papers. His initial gifts have included more than one hundred drafts, manuscripts, and typescripts of his articles, lectures, essays, introductions, and reviews, principally those done for the *Book-of-the-Month Club News* during the 1960's. These include reviews of many of the most important books of the decade, among them works by Morris West, André Malraux, Helen MacInnes, William Styron, William Manchester, John Updike, Saul Bellow, and James Gould Cozzens.

Follett bequest. By bequest of Mrs. Helen Follett we have received a collection of correspondence, manuscripts, and memorabilia of her daughter, the child author, Barbara Follett, who began writing at the age of four and published her first book, *The House Without Windows*, when she was twelve years old. Miss Follett disappeared from her home in December 1939 and has never been heard from since. The collection contains the manuscript of her first novel, as well as those of her other books, *The Voyage of the Norman D*, *Lost Island*, and *Travels Without a Donkey*. There

are also letters from Walter de la Mare, whom Miss Follett met during the English poet's visit to the United States in 1925.

Gallico gift. The novelist and non-fiction writer, Paul W. Gallico (A.B., 1921) has presented a large and comprehensive collection of his literary papers. Numbering more than ten thousand items, the gift documents the range of his literary career, beginning with his sports columns written for the *Daily News* in 1922 and continuing to *The Poseidon Adventure*, published last year. Included are the drafts, typescripts, and proofs for all his major writings, among them *The Snow Goose*, *Thomasina*, *The Steadfast Man*, *Mrs. 'Arris Goes to Paris*, *Ludmila*, *Too Many Ghosts*, *The Hurricane Story*, *Further Confessions of a Story Writer*, *Coronation*, *Scruffy*, *The Silent Miaow*, and *The Golden People*, as well as those for his hundreds of articles, essays, and stories, which have appeared in *Saturday Evening Post*, *Cosmopolitan*, *Vogue*, *Reader's Digest*, *Colliers*, *Esquire*, and other national magazines. In addition, Mr. Gallico's files contain research notes, background materials, photographs, and correspondence for each of his works. Because of its completeness, the Gallico Papers will provide the future scholar and student with a record of the development of his individual works, a wealth of detail about his life and career, and the effects of his writings on the changing literary and social tastes during the past fifty years.

Gay gift. To the collection of his papers Professor Peter J. Gay has added the notes and manuscripts for his book *Dialogue*.

Goerke gift. Mrs. R. J. Goerke has presented a collection of thirty-six letters written to Herbert Gardiner Lord, Professor of Philosophy at Columbia from 1900 to 1921. The correspondents include Carl Schurz, John Kendrick Bangs, Josiah Royce, George Washington Cable, and Joseph Jefferson.

Grimm gift. Mr. Peter Grimm (A.B., 1911) has given a collection of thirty first and fine editions of important literary and historical

works, including the second edition of Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*, London, 1776, six volumes, and the limited edition of Montaigne's *Essays*, London, 1923, five volumes bound in vellum, and issued by The Navarre Society.

Harper gift. Through the courtesy of Messrs. Otto H. Ranschburg and Douglas G. Parsonage, Lathrop C. Harper, Inc. has presented a copy of the scarce edition of *Theognis Restitutus*, which was privately printed in Malta in 1842. This edition of poems and fragments by the Greek poet Theognis of Megara (6th century, B.C.), about whom many centuries of controversy have raged, was edited and translated by the English historian John Hookham Frere.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has added to the splendid gift of Arthur Rackham drawings, which he made to the Libraries last year, a fine watercolor drawing made by Rackham around 1910. It depicts a farm landscape in Sussex.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has made three significant additions to the John Masefield Collection which he has established in the Libraries. These include a group of 72 letters written by Masefield to his wife, Constance, from February 26 through May 24, 1917, when the poet was with the British Army in Northern France. The detailed descriptions of wartime France, the English soldier, and the battles and battlefields reveal Masefield's keen sense of realism, a trait which he later employed to great effect in his narrative poems. There are also 27 charming letters written by Masefield to Suzanne Fay (later Mrs. Philip Dore), 1953-1955, discussing the dramatization by Miss Fay and her sister of his *Box of Delights*, for which Masefield wrote the prologue; four letters to the boy Nicholas Fay, illustrated with drawings of ships, together with two attractive watercolors of Spanish galleons; and seven speeches or poems printed as Christmas cards, and



JOHN MASEFIELD

Charcoal portrait by S. J. Woolf. (Lamont gift)

inscribed by Masefield to Miss Fay. Dr. Lamont has also presented a fine charcoal portrait of Masefield by Samuel J. Woolf, drawn from life in 1936 and signed by the artist and his subject (the poet had sprained his right arm, so he signed the drawing with his left hand).

Longwell gift. For inclusion in the papers of Daniel Longwell (A.B., 1922), Mrs. Longwell has presented two important letters written to the late Mr. Longwell by Sir Winston Churchill. Dated in 1946, the letters discuss copyright and Sir Winston's plans for his first articles for *Life Magazine*. Also included in the gift are an invitation, a program, and a menu relating to Sir Winston's visits to the United States after the war.

Morris gift. To the Libraries' collection of his papers Professor Richard B. Morris (A.M., 1925; Ph.D., 1930) has added the notes, drafts, manuscripts, and correspondence relating to his work with the Survey of Federal Archives and the American Historical Association's Commission on Legal History, as well as for his books, *The Peacemakers*; *The American Revolution Reconsidered*; *John Jay, The Nation, and the Court*; *Emerging Nations and American Revolution*; and *Fuller Trial*. Professor Morris has also presented, for inclusion in the John Jay Collection, a letter written by Oliver Wolcott, Jr., the Secretary of the Treasury, to Jay on October 27, 1796, closing Jay's accounts as Chief Justice of the Supreme Court.

Neff gift. Professor Emery Neff (A.M., 1914; Ph.D., 1924) has given to us his collection of correspondence with Professor Mark Van Doren. Comprising twenty-nine letters, the correspondence dates from 1943 to 1969, and contains discussions of their writings, the books they have been reading, their teaching responsibilities, and their friends and families. Professor Neff has also added to our collection a copy of Lucretius, *De Rerum Natura*, published in Lyon in 1546.

Ober gift. Harold Ober Associates, Inc., has presented its files of correspondence with Paul W. Gallico. Covering the years, 1933-1963, the files contain 1,022 letters from Mr. Gallico and 4,514 letters to him from Harold Ober, his literary agent. The letters discuss literary works in progress, plans for future articles and books, corrections and additions to articles, contracts and financial agreements, and the screenplays of his novels. Illustrating as they do the business and personal aspects of Mr. Gallico's writing, these files complement the gift collection of the writer's literary papers, which is described under "Gallico gift" above.

O'Brien gift. From the library of her late husband, Professor Justin O'Brien, Mrs. O'Brien has presented a collection of twenty-five first and fine editions of the writings of Jean Cocteau, including inscribed copies of Cocteau's two earliest books of poetry, *La Lampe d'Aladin*, 1909, and *Le Prince Frivole*, 1910.

Palmer gift. For inclusion in the D. H. Lawrence Collection, Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has made a gift of the Polish film poster, done by Onegin Dabrowski in 1963, to advertise the showing of *Sons and Lovers*.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented twenty-one eighteenth century editions of poetic and dramatic writings, including works by Henry Fielding, John Gay, Richard Brinsley Sheridan, Richard Cumberland, and David Garrick.

Placzek gift. From Mr. Adolf K. Placzek (B.S., 1945) has come a group of twelve editions of literary works of the seventeenth and eighteenth centuries, including a fine copy of the second edition of William Camden's *Remaines, Concerning Britaine: But Especially England, and the Inhabitants Thereof*, published in London in 1614.

Rabinowitz gift. Mr. Aaron Rabinowitz has presented a volume that has considerable association value to Columbia, a copy of George Cheyne's *An Essay of Health and Long Life*, London, 1734, inscribed to the Kings College Library in 1772 by J. Rawbone of St. Mary's College, Oxford University.

Random House gift. Through the courtesy of Bennett Cerf (A.B., 1919; Litt.B., 1920) and of Donald S. Klopfer, Chairman and Vice Chairman, respectively, of Random House, Inc., the extensive editorial and production archives of the publishing house have been presented to the Libraries. Numbering more than a third of a million pieces, this is among our largest collections.

The correspondence files document nearly four decades of publishing (1925 to the 1960's)—decades that were important in marking the changing literary tastes of America, and also the revolutions in sales and production techniques. Random House published works by some of America's foremost fiction writers. During the 1930's they issued novels by Erskine Caldwell, William Faulkner, Sinclair Lewis, André Malraux, William Saroyan, and Gertrude Stein. Many new names appeared during the war years and the period that followed, including Paul Bowles, Truman Capote, John Cheever, Christopher Isherwood, Wright Morris, John O'Hara, Budd Schulberg, Irwin Shaw, William Styron, and Eudora Welty. Contemporary poetry has always been prominent on the Random House list. The archives contain important series of letters from Conrad Aiken, W. H. Auden, Robert Creeley, Kenneth Fearing, Robert Graves, Randall Jarrell, Robinson Jeffers, Robert Lowell, Archibald MacLeish, Louis MacNeice, Thomas Merton, Marianne Moore, John Crowe Ransom, Kenneth Rexroth, Stephen Spender, Robert Penn Warren, Richard Wilbur, and William Carlos Williams.

The publishing house has also emphasized drama and the theatre. The playwrights and composers on its publishing list, many of whom have been associated with the Broadway stage, have in-

Opposite: The colophon page in Voltaire's *Candide* contains the first use of the "house" which Random House later adopted as its colophon. This book, published in 1928, was illustrated by Rockwell Kent. (Random House gift)



Of this first book with imprint of

. . . RANDOM HOUSE . . .

1470 numbered copies are printed on all rag
French paper and 95 coloured in the studio of
the artist. Hand set in type designed by Lucian
Bernhard, paragraph designs by Rockwell Kent;
both cast by the Bauersche Giesserei, Frankfort.
The composition and press work completed by
the Pynson Printers in the month of April

MCMXXVIII *Rockwell Kent* NEW YORK

cluded George Axelrod, S. N. Behrman, Russell Crouse, George and Ira Gershwin, Moss Hart, Lillian Hellman, William Inge, George S. Kaufman, Howard Lindsay, Clifford Odets, Eugene O'Neill, Richard Rodgers, and Tennessee Williams.

Read gift. Mrs. Charlotte Schuchardt Read has added to our resources for research the papers and correspondence of the Polish-American philosopher and scientist Alfred Habdank Korzybski, who is widely known for his system of "general semantics." Numbering more than eight thousand pieces, the correspondence dates from 1917 to 1938 and includes letters from leading intellectuals of the United States and Europe. Much of the correspondence pertains to the publication and critical discussion of his two influential works, *Manhood of Humanity: The Science and Art of Human Engineering* (1921) and *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics* (1933).

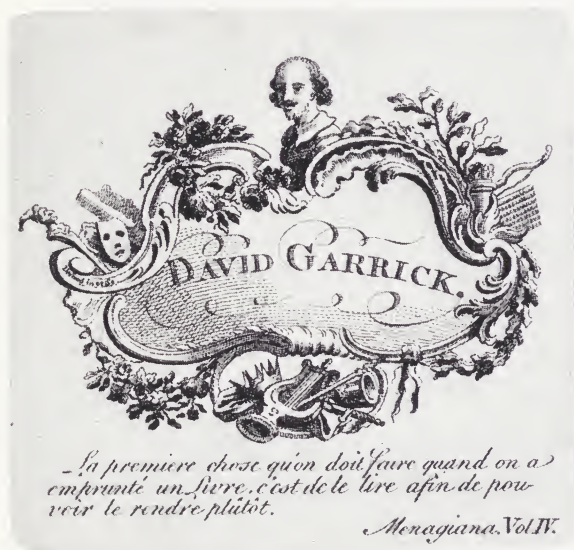
Scherman gift. To the papers of the late Harry Scherman, Mrs. Scherman has added a group of Mr. Scherman's manuscripts of his articles and book, *The Promises Men Live By*, as well as letters received from Christopher Morley, Herbert Hoover, Chaim Weizmann, William Allen White, Dorothy Canfield Fisher, Clifton Fadiman, John Marquand, and other prominent literary and political persons.

Schwartz bequest. By bequest of the late Benjamin P. Schwartz (A.M., 1935) we have received a group of five letters and one manuscript of George Santayana. They pertain to the selected volume of the philosopher's lectures, essays, and reviews, entitled *Obiter Scripta*, which Mr. Schwartz and Professor Justus Buchler edited and published in 1936. The four-page holograph manuscript by Santayana is his graceful and illuminating preface to the edition.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928), who presented his literary papers in 1968, has now donated

a distinguished collection of printed works by and about the French poet and critic Guillaume Apollinaire. Numbering fifty-five items, the collection contains numerous first editions, including *La Rome des Borgia*, 1914, and *La Femme Assise*, 1920.

Stimson gift. Mrs. Elizabeth B. Stimson has given to us the "James Mark Baldwin Collection of Bookplates," formed by her father,



DAVID GARRICK'S BOOKPLATE

(Stimson gift)

the psychologist James Mark Baldwin, and her mother, Helen Hayes Baldwin. Containing nearly eight hundred bookplates, the collection includes exemplars of American and English plates of the eighteenth through early twentieth centuries. Of special interest is the plate done for Dr. Baldwin by the English painter-etcher Charles William Sherborn; the collection contains the proofs, prints with remarques on various sizes and types of paper, and the

correspondence relating to the designing and production of the plate.

Williams gift. Mr. Robert N. Williams (A.M., 1951) has presented the following two early editions: Jonathan Edwards, *A Careful and Strict Enquiry Into . . . Freedom of Will*, London, 1790; and *A Collection of the Facts and Documents, Relative to the Death of Major-General Alexander Hamilton*, New York, 1804.

Wolverton gift. Mr. Howard Wolverton, Jr., has presented a group of 163 photographs of, and relating to, the poet Thomas S. Jones, many of which contain the poet's notes and commentary, as well as those of his friend, John L. Foley. The photographs range in date from 1894, when Jones was 12 years old, to 1931, the year before his death, and they include, in addition to portraits, views of his various homes and of his European travels, particularly his visit to Glastonbury Abbey in England in 1922.

Zierold gift. To the collection of his papers Mr. Norman Zierold has added the drafts, manuscripts, and typescripts of several of his plays and writings about Hollywood, including *The Child Stars*, *Baby Madge*, *Swinging From a Chandelier*, *Death in Hollywood*, *Three Women in Black*, *The Sex Goddesses*, and *Not Before Breakfast*.

Recent Notable Purchases

On July first of this year an important anniversary was noted in the Libraries. On that date in 1930, with Trustee authorization, the Department of Rare Books was founded. To memorialize the fortieth anniversary an important incunable edition of Petrarch was acquired for the Libraries by means of funds provided by the Friends. It is the first, and only, collected edition of the Italian poet's *Opera Latina* to be published in the fifteenth century. The work, printed in Basel in 1496 by Johann Amerbach, is believed

to have been edited by the German humanist Sebastian Brant, who is best known for his allegory *Ship of Fools* published two years earlier. The Petrarch is printed in roman type, is handsomely rubricated throughout, and is bound in eighteenth century full mottled calf.



SAVONAROLA IN HIS STUDY

Woodcut from *Libro della Semplicità della Vita Cristiana* (1496).

We have recently strengthened our incunabula collection by the acquisition of thirty-four fifteenth century editions of works by the Florentine preacher and reformer Hieronymus Savonarola. Including sermons, moral essays, and letters, the works date from 1492, the year of Lorenzo de' Medici's death and the growth of Savonarola's influence, to 1500, two years after Savonarola's death and the year of publication of a selection of his works, included in the collection. In several instances there is only one other known

copy of the work in an American collection; and in the case of one work, *Operetta nuova*, printed in Florence by Bartolommeo di Libri around 1495, we have acquired the only known copy.

Several years ago a manuscript of Tennessee Williams's 1963 drama *The Milk Train Doesn't Stop Here Anymore* was acquired for the Libraries, which we hoped would be the beginning of a Williams Collection. Now, by means of funds provided by the Friends, we have acquired an important group of manuscripts, inscribed first editions, and letters, owned by the dramatist's friend, Miss Josephine Healy, which, with *The Milk Train*, brings together a significant body of the dramatist's manuscripts and publications. The collection includes the typewritten manuscripts and drafts, inscribed and heavily corrected by Williams, of four of his most important early plays, *Battle of Angels* (1940), *The Glass Menagerie* (1945), *A Streetcar Named Desire* (1947), and *Summer and Smoke* (1947). There is also the typewritten manuscript dating from the early 1940's of two unpublished sonnets, "O thou who art all joy of man's desiring" and "The fulsome summer opened both her hands," containing Williams's corrections and inscription. There are twenty-two inscribed first editions, beginning with the anthology *Five Young American Poets*, 1944, containing poems by Williams, to *The Night of the Iguana*, 1962. The eight letters, written to Miss Healy from 1951 to 1967, are personal and reflect the writer's life in Key West, New York, New Orleans, Rome, and Taormina.

Activities of the Friends

Meetings

Fall meeting on October 28. The program at the Fall Meeting on October 28 is one to which we all look forward, for on that occasion the Libraries and the Friends will have a newly established way to honor some of the foremost donors to the Libraries. This is a new award which the Trustees have created, upon recommendation of the Council of the Friends and of the Director of Libraries: the Columbia Libraries Citation for Distinguished Service.

A committee of the Council recommended that, based on the scope and range of the research materials presented, the first persons to be cited should be the following: for 1969, Professor Allan Nevins; for 1970, Mr. Alfred C. Berol. The awards will be presented by Mr. Warren J. Haas, the Director of Libraries, at the Fall Meeting on the above-indicated date.

Winter meeting on March 3. At the Winter Meeting the Friends plan to celebrate the twentieth anniversary of the founding of the association. Details will be sent later to our members.

Finances

In the November issue, we print the annual statement about the gifts from the Friends—both monetary and “in kind”—made during the twelve-month period ending on March 31. In 1969-70 the general purpose gifts were \$14,422, the special purpose gifts \$20,490, making a total of \$34,912—the highest one-year total since the founding of the association in May, 1951. Cash gifts since that date now total \$334,922.

An explanatory word: the special purpose funds, which are referred to above, were given to enable the Libraries to purchase specific items or collections—John Masefield letters, George Santayana manuscripts, incunabula, or other unique books or manu-

scripts—ones which could not have been acquired for the Libraries in any other way.

In addition to the gifts of funds, the Friends have presented books, manuscripts or collections having an appraised total value of \$116,053. This is the second largest total for any year. The principal items given have been described in "Our Growing Collections." As the accompanying table shows, the total value of the gifts in kind since May, 1951, has now reached \$1,159,154.

Aside from gifts, the association has received income from sales of the Rackham exhibit catalog, paid subscriptions to *Columbia Library Columns*, and payments for dinner reservations for the fall and winter meetings. In the year of this report, such receipts totaled \$3,860. Most of these payments were reimbursement to the Friends' treasury for printing and other expenditures.

Comparative figures of gifts received from the Friends

	CASH GIFTS			BOOK AND MANUSCRIPT GIFTS	TOTAL VALUE OF GIFTS
	<i>Unrestricted</i>	<i>For special purposes</i>	<i>Total</i>		
1950-52*	\$ 4,348.00	\$ 41.00	\$ 4,389.00	\$ 2,515.00	\$ 6,904.00
1952-53	4,423.00	4,133.00	8,556.00	43,653.00	52,209.00
1953-54	3,166.00	13,224.00	16,390.00	53,643.00	70,033.00
1954-55	2,413.00	29,930.00	32,343.00	15,251.00	47,594.00
1955-56	4,471.00	13,977.00	18,448.00	22,381.00	40,829.00
1956-57	3,755.00	28,975.00	32,730.00	17,937.00	50,667.00
1957-58	5,464.00	15,477.00	20,941.00	67,791.00	88,732.00
1958-59	5,516.00	8,811.00	14,327.00	13,299.00	27,626.00
1959-60	7,408.00	5,280.00	12,688.00	36,980.00	49,668.00
1960-61	7,642.00	1,121.00	8,763.00	71,833.00	80,596.00
1961-62	9,821.00	4,131.00	13,952.00	100,917.00	114,869.00
1962-63	15,798.00	5,763.00	21,561.00	113,827.00	135,388.00
1963-64	10,634.00	4,165.00	14,799.00	69,325.00	84,124.00
1964-65	10,610.00	1,941.00	12,551.00	84,418.00	96,969.00
1965-66	9,135.00	7,846.00	16,981.00	129,499.00	146,480.00
1966-67	4,015.00	12,761.00	16,776.00	86,956.00	103,732.00
1967-68	8,913.00	3,691.00	12,604.00	62,171.00	74,775.00
1968-69	14,220.00	6,991.00	21,211.00	50,705.00	71,916.00
1969-70	14,422.00	20,490.00	34,912.00	116,053.00	150,965.00
	\$146,174.00	\$188,748.00	\$334,922.00	\$1,159,154.00	\$1,494,076.00

* December 1950-March 1952. Later years begin April 1 and end March 31.

Membership

As of September 30, 1970, the membership of the Friends totaled 400. Since each membership includes husband and wife, the number of individuals who belong to the association is estimated to be over 600.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the Libraries.

OPPORTUNITY TO CONSULT LIBRARIANS, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (if ordered via Secretary-Treasurer of the Friends).

FREE SUBSCRIPTION to *Columbia Library Columns*.

* * *

CLASSES OF MEMBERSHIP

CONTRIBUTING. Any person contributing not less than \$25.00 a year.

(Columbia officers of instruction and administration, including trustee and presidential appointees on the staff of the Libraries, may have membership by contributing not less than fifteen dollars a year.)

SUSTAINING. Any person contributing not less than \$50.00 a year.

BENEFACTOR. Any person contributing not less than \$100.00 a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

MORRIS H. SAFFRON, *Chairman* [Position vacant] *Vice-Chairman*

CHARLES W. MIXER, *Secretary-Treasurer*

Room 801, Butler Library, Columbia University, New York, N.Y. 10027

THE COUNCIL

JACQUES BARZUN

ALFRED C. BEROL

NORMAN COUSINS

JOHN M. CRAWFORD, JR.

ROBERT HALSBAND

MRS. ARTHUR C. HOLDEN

MRS. DONALD F. HYDE

HUGH J. KELLY

ALAN H. KEMPNER

MRS. FRANCIS H. LENYON

MRS. GEORGE MACY

CARL H. PFORZHEIMER, JR.

FRANCIS T. P. PLIMPTON

DALLAS PRATT

GORDON N. RAY

HAROLD A. ROUSSELOT

MORRIS H. SAFFRON

MRS. FRANZ T. STONE

WARREN J. HAAS, *Director of Libraries*, EX OFFICIO

PUBLICATIONS COMMITTEE

DALLAS PRATT, *Editor*

CHARLES W. MIXER

KENNETH A. LOHF

